

The **AUTHOR** & JOURNALIST

NOVEMBER

1925

**A Handy Market List of Book
Publishers**

Convincingness

By A. H. Bittner

The "Big" Story

By Willard E. Hawkins

A Tip for Editors

The Travail of Art

By Dick P. Tooker

**Literary Market Tips
for the Month**

New Magazines, What the Editors Are Buying, Etc.

Volume X, No. 11

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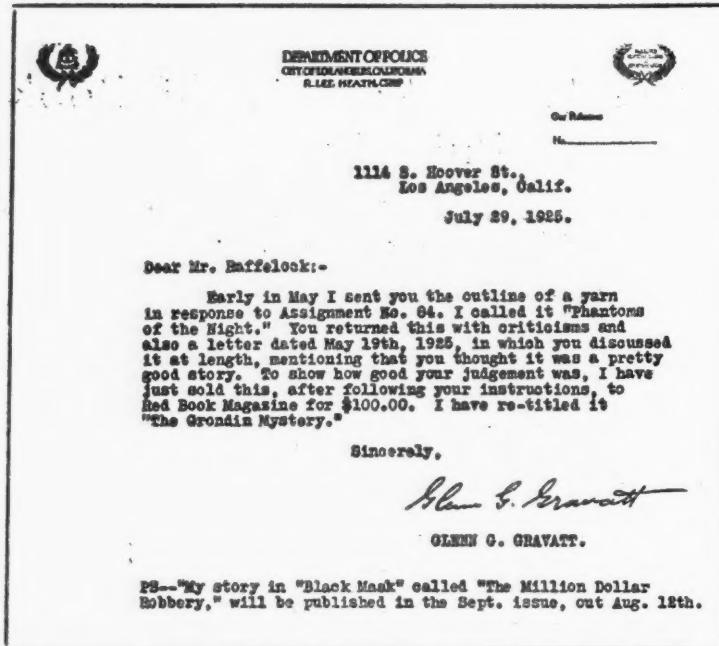
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SOME IMPROVEMENT in format is evident with this issue. The "sub-heads" following the titles to the articles have been dropped. Several readers have confessed that they found the sub-heads annoying—and unnecessary, because the articles should speak for themselves. A new department is added, "Queries and Comments." We feel that it will prove popular. The plan of publishing market tips on one side of the page only will be carefully followed as in the past. This is appreciated by many authors, because it enables them to clip the tips and paste them in their card indexes.

IS IT TOO EARLY to suggest giving subscriptions to THE AUTHOR & JOURNALIST as Christmas presents? We need more subscriptions—if plans for further growth and advancement in helpfulness are to be carried out. And your writer friends need the magazine. There's a double need that can be satisfied with one act.

THE WIT-SHARPENER, for three years past a regular feature of THE AUTHOR & JOURNALIST, will be discontinued, at least for the present. It has been an interesting department, but has not of late brought forth quite the high standard of entries that we feel are necessary to justify its continuation. Perhaps, after a breathing spell, contestants may be found ready to take it up with better zest. Prizes for the October contest, of course, will be awarded, and the results announced as usual.

A. H. BITTNER, who guides the destinies of *The Frontier*, and is on hand with a characteristically helpful article this month, found himself not long ago facing a desk on which were eight manuscripts. A few more stories were needed at once to complete forthcoming issues of his magazine. Any of the eight would perhaps do in a pinch, yet none reached quite the desirable standard. From

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his musing on the precarious position of these manuscripts, Editor Bittner evolved an article, "The Release From Mediocrity," which he sent on to us. Although we have other Bittner manuscripts in stock, this one, just received, strikes such a note of challenge and encouragement to writers that we are pushing it ahead of its turn and will use it in the December issue.

THE AUTHOR of "A Tip for Editors," in this issue, bears a name of distinction in the world of journalism. His work appears regularly in *The Saturday Evening Post* and other leading magazines. To alleviate our regret that the article must be used anonymously, there is at least balm in this statement which accompanied the manuscript: "I like THE AUTHOR & JOURNALIST as well as ever and walk up to Brentano's each month with twenty cents in my hand and expectancy in my heart."

WILLARD E. HAWKINS, editor of THE AUTHOR & JOURNALIST, is represented in this issue by the first of a series which will cover many interesting by-paths of authorship.

THE HANDY MARKET DIRECTORY of Book Publishers usurps a lot of space in this issue, but no apologies are in order. It is a valuable list, upon which no effort or expense was spared in the compiling, and one that has been repeatedly requested by readers. The list will be brought down to date and published in revised form once a year hereafter. Many readers will preserve this issue for reference. An extra printing was ordered, so that orders for the directory can be filled during coming months.

NEXT MONTH will be published the Handy Market List of periodical markets, which with every repetition grows noticeably more comprehensive. It is astonishing what a number of changes accumulate each quarter, to be incorporated in the new directory.

DESPITE PREDICTIONS TO THE CONTRARY, the situation relating to original scenarios submitted by writers outside of the studios seems even more unfavorable than it was two years ago, when the Authors' League of America announced the results of its exhaustive investigation and THE AUTHOR & JOURNALIST (followed later by many other magazines) published the truth about the closed shop in filmdom. In the two years period, we have yet to learn of *one instance* of the acceptance of an original scenario by any important producer from a free-lance writer.

Now comes the announcement by the Cecil De Mille Studio at Culver City, Calif., that all scenarios submitted to it by mail are being returned unopened.

This drastic action followed a suit brought against the Famous Players-Lasky Corporation by Mrs. Mattie T. Thompson of Eufaula, Ala., who claimed to be the author of the scenario of "The

Ten Commandments" and who sought an injunction to restrain the company from allowing further showing of the film until a settlement for royalties had been made with her. She presented proof in the endeavor to show that she submitted the scenario to the company in 1919.

Her claim was denied in a decision handed down October 13th by Judge Samuel H. Sidley in the Federal Court at Atlanta, Ga., but the suit vividly revealed a menace that hangs over every producing company.

The fear that good scenarios submitted by unknown writers to them may be "stolen goods" has been partly at the bottom of the closed shop. It is regrettable, but by no means difficult to understand, that the further fear of being accused of stealing some one's idea should operate to prevent even the consideration of submitted manuscripts. Out of thousands of manuscripts submitted, it is by no means improbable that one or more should resemble an idea which is later employed innocently by a producer. There has been so much ugly talk of the theft of ideas in the studios—much of it well founded—that extra precautions seem justified on the part of a producer who desires to keep his skirts clean.

Rupert Hughes, in his weekly syndicated article, recently gave expression to thoughts which indicate why the studio feels it no great loss to eliminate the amateur scenario writer from the equation and to depend solely on adaptations from published fiction and plays, or the work of staff writers. Here are some high-lights from his lengthy article:

"In the innumerable welter of manuscripts (I have read), I have almost never found a treatment that I felt justified even in turning over to the manuscript department of a studio for its attention, and never one that was accepted by any producer. . . . The tragedy of it is enormous. All over the world people are writing scenarios. Some of them spend money they cannot spare and time they cannot afford to waste on courses of lessons. . . . And the awakening is cruel. It is also inevitable, for there is no hope."

ONE OF THOSE UNACCOUNTABLE ERRORS that, even in prospect, fill the publisher's waking hours with dread and his sleep with nightmare dreams resulted in our sending out last month's issue under a 1924 date line. A glance inside, where the correct year appeared, was sufficient to reassure most of our readers. We suggest, however, to those who make a practice of preserving their copies of THE AUTHOR & JOURNALIST, that they correct the 1924 to a 1925 in order to prevent confusion in the future.

THE LITTLE SLIP IN FIGURES cost one of our good friends a \$5.00 bill. A. Vogt, author of "Breathing Driftwood," advertised in our columns, was accosted by a friend who offered to bet he saw a prize contest advertisement featuring that book in

a magazine dated a year before it was published. Vogt promptly covered his money, and the friend produced his October A. & J. Easy money! In spite of which, Vogt tells us he tries to obey the Bible injunction, "Love thy neighbor, even if he is an editor." We hope enough copies of his book may sell through the advertisement to compensate for the lost five spot.

FOR WHOM IS THE AUTHOR & JOURNALIST edited? When this question comes up we are accustomed to answer, "Why, particularly for the professional writer." We picture the average reader of its pages as a man or woman who is writing and selling material, yet has many problems to work out upon which light would be thrown by a chat with some friendly editor or another writer who has attacked similar problems and solved them. The leading articles supply this need by containing the best thoughts of such editors and writers. For the rest, we know that our average reader wants to keep abreast of the markets for his wares; great stress, therefore, is placed upon market tips, market lists, and the like. Does this bar the amateur writer? Decidedly not. To be sure, THE AUTHOR & JOURNALIST rarely publishes articles of elementary character, or recipes for making old typewriter ribbons outlast their natural lifetime. It takes a keen interest, however, in helping earnest, aspiring young writers over the rough places in the path that all must travel toward proficiency. The aim is to publish articles written by practical authorities for practical workers in the literary field—articles that contain helpful suggestions for professional "writers who work in their shirtsleeves" but may also be understood by promising beginners. As the editor points out in his article this month, a really worthwhile literary production contains food for the immature as well as the mature mind. This should apply to magazines as well as to manuscripts, and we try to make it apply to ours.

THE SERVICES OF THE AUTHOR & JOURNALIST staff are frequently sought in the judging of prize contests conducted by local clubs and literary organizations. We are glad to respond to requests of this nature, and to render judgment conscientiously and impartially. Because of the time involved, it has been found necessary to charge a nominal fee for the service. For verse competitions, this fee usually is 25 cents a manuscript; for prose competitions it is 50 cents a manuscript for word limits less than 2000, slightly more for longer material. A letter of comment on the prize-winners and near prize-winners is included.

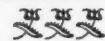
THE NAMES of writers who would welcome an opportunity to become acquainted with THE AUTHOR & JOURNALIST are always gratefully received.

THOMAS HORNSBY FERRILL, Denver poet and critic, has been added to the staff of THE AUTHOR & JOURNALIST as associate editor and will be in charge of the verse criticism department. While a large share of Mr. Ferrill's verse appears in the *Rocky Mountain News*, on the Sunday editorial page, his compositions have also been accepted by *The Measure, Contemporary Verse, Poetry, Books, The New York Herald-Tribune*, and *The Saturday Review*, as well as some other magazines, which, he says, it would give him no particular pride to mention. Now and then his poems have been reprinted in reviewing magazines and anthologies, in this country and abroad.

Characteristic of his work is "Hillbound," a poem which prompted Richard Le Gallienne, writing in the *New York Times*, to call Mr. Ferrill "one of the youngest and best of the sons of the morning," and to add that "Denver very evidently owns a poet who, as the phrase goes, 'will bear watching.'" Here is "Hillbound," originally printed in the *Denver Times*:

Under the shrill cool quivering of mountain stars
He lay in boyish hate: hate for the time-ribbed scars
And bloodless crags, the stupid flocks, the wanton birds,
Hate for the mountain folk, their ways, their loves, their
herds,
The rough-hewn women of their kind, the dew-plumed sage,
Hate for the space about, the endless space, the age;
Nor would he open up his eyes lest he should see
More things to hate, some shaded voice, some mordant tree,
Some dread assurance that the irons of mountain birth
Would chain him hillbound till he ebbed again to earth.
At length, too full of fearing hate for hating more,
He rose, beastlike, and shook as if to fling the roar
Of silence from his heart, and struck a jagged trail
And climbed the black unraveling thing up to a pale
Old amber' height, and stood there in the winged wind
As he had done long nights before, and let his mind
Dream o'er the blue plain far below, and out to where
A glow of checkered city lit the distant air,
And while he watched, the far-off city lights grew dim
And slowly drew away—and drew away from him,
As they had always drawn away when he had stood
Upon the clutching crag with longing in his blood.
And in that jeweled far-away were burning eyes
Of one much like himself, sweeping his prisoned skies
To see the peaks, rising like keen-edged silver helms,
Splitting and shivering golden moonlight down themselves,
Forever slipping back the more his longing grew,
Vanishing, vanishing, into the open blue,
Leaving him hopeless, cursing, in the city's clasp,
Like some old withered mandarin reaching to grasp
A snowy, blooming girl who meets his crumbling glance
With white withdrawal and sweeps on in ghostly dance.

CONGRATULATIONS ARE DUE our contemporary, *The Writer*, of Boston, for its recent stride forward. Increased in size, rejuvenated in editorial content, and with many interesting departments, the October issue is a pleasant surprise. The most noteworthy improvement is in its format. With its new cover, and artistic type dress, the publication is a delight to the lover of good typography.



The Travail of Art

BY DICK P. TOOKER



FEW can conceive the struggles, the tears, the moods and the sacrifices that have gone into the root and core of the average story one reads in the mute pages of a book or magazine.

The second name of writing is Sacrifice; its third, Disillusionment; its fourth, Hard Labor, and its fifth, Fulfilment. It is a remarkable elemental heritage that writers are given the wherewithal not only to endure, but to derive a deep and satisfying joy from the very sacrifices they ordinarily must make in achieving success.



Writing, as much, if not more than any of the other "arts," brings the blows of disappointment before it deals high cards of recompense. Weathering the gale is sure proof of a writer's worthy metal. He who can smile after the four hundred and ninety-seventh rejection slip without a single acceptance may consider himself eligible to the contents page, provided he still is sane, *après le déluge*.

Among my acquaintances are a number of writers, including a few who now and again make the highest markets. In every case I have discovered either an inconceivably slow and cautious advancement toward the coveted goal, or an inconceivably swift and demoralizing struggle that tested every ounce of fortitude and energy, before a meteoric success was attained.



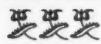
What reader or would-be author realizes that the pathos and sensations he receives from a story must have been triply experienced by the writer himself before they could be transmitted to other characters, and thence to the reader? At white-heat of feeling, words cannot carry one-fifth the passion that drove them across the page. One tear-drop in a reader's eye signifies twenty somewhere in the author's life. One flash of inspiration received by a reader indicates a roaring flame of inspiration in he who transmitted the flash. One twinge of that "remote feeling of far and high adventure" in a reader indicates the throat-filled emotion with which the knight of the typewriter beat upon the castle bell.



Show me the successful writer, who is not a child prodigy or a diaryist of pink teas and boudoir secrets, and nine times out of ten I can show you a man or a woman who has been cracked on the edge of the frying pan of life and has been done on both sides with the yolk all dry and mealy. He has not merely dwelt a while in this worldly cage, the Universe, and eaten of its bird-seeds and drunk of its canary cup, but he has beat a bloody brow against the bars and toughened his bones by futile floundering.

It seems that the quality of genius, which permits of what is editorially designated as "immediate success," if there is any such thing, is not so much an inherent gift to write, as it is the inherent gift to feel keenly, to see clearly, to live quickly and broadly, to distinguish sharply good and evil and to understand the motives and laws of human behavior.





Convincingness

BY A. H. BITTNER

Associate Editor, The Frontier



A. H. BITTNER

usually satisfied—and back it comes with the dooming phrase, "lacks convincingness." Why?

Convincingness is the breath of life which transforms an inanimate collection of cold words into a living, vibrating whole. Those words and phrases by themselves are insensate; they could not hope to hold a reader's attention. Bathed with convincingness they become magic-workers, able to wring a tear or arouse a smile from any who approach them.

Convincingness is that touch which distinguishes the accomplished workman from the apprentice. While the student and the master may both paint the same scene, the canvas of the one will show only a mass of colors while that of the other will present almost a living, breathing likeness of the subject depicted. The master paints life as it is; he has learned to present naturalness in its own guise—and naturalness is the picture of life.

With your pencil, pen, or typewriter, it is your problem to attain naturalness just as

CONVINCINGNESS. What is it? How can you achieve it? Of what is it made? Where do you fall short of it? You send out a story that you feel confident will meet a prompt acceptance, a story that has good characters and a really creditable plot—a story, in fact, with which you are more than

the artist strives for it with his brushes. Once you can present things as they are, so that they are readily recognized, so that your reader will feel at home among them, then you will succeed in portraying life in your stories and will have convincingness.

Convincingness, being naturalness, is of course the sworn foe of artificiality. Therefore, to make your story convincing, it is first of all necessary to start with genuine material. The amateur easily may miss convincingness even when using genuine material; even the master cannot achieve it with dummies and synthetic props.

First of all, therefore, know what you are writing about. Know your country. Know your setting. Local color is one of the main components of convincingness, and by local color we mean not only what the school rhetorics dubbed "description" but also the subconscious intrusion of the "feel" of the locality, between the lines, in the deportment of your characters—in short, woven indistinguishably into the woof and warp of the story.

Don't try to fake local color. Don't try to set a story in a location of which you know little or nothing. Stick to ground with which you are familiar, and concentrate on presenting a picture of that setting so that anyone who ever has been there can recognize it at a glance—more, so that the reader who never has been there will feel that he has, that he knows the place and people, that he is "at home."

CONVINCINGNESS attained through local color demands a complete familiarity with the physical aspects of the setting of your story; a complete familiarity with the "ways," the methods of doing things, the customs, of the place you are describing; a complete familiarity with the people of the

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country, their ways and habits, their speech, their natural train of thought. With all of these at finger tips, and with the ability to use them naturally and unobtrusively, you are ready to write a convincing story.

Dialect, for example—the picture of the local speech of your setting—can be used effectively for attaining convincingness. But it can be overdone. Dialect that is "too thick," that is hard reading, defeats its own end, and kills a reader's interest in the story. The amateur tries to reduce to cold type every gutteral, every slurred consonant, every overstressed vowel, tries to depict in type sounds which can be transmitted only to the ear; and succeeds in producing a meaningless, unfathomable jumble—an artificial attempt to portray local speech. The master uses just enough of the local idiosyncracies of diction to color the conversation of his characters, and thus succeeds in presenting them to his reader as human beings, but human beings indelibly stamped with the color and tone of the section of the country with which he is dealing. Don't overdo the dialect; apply it sparingly.

Likewise in your description, use discretion, and wherever possible work it in between the action of your story. No reader wants to sit down to a solid chunk of straight description that runs a thousand words long or longer. Pick out the salient points of your scheme, and forget the irrelevant and unimportant blades of grass and bits of weed which may be found somewhere within range of the eye. Description, unless you can present it interestingly, is deadly and, instead of imparting to your story convincingness, it will stamp it with the artificiality of words, of "writing," of the school-days "essay."

With the setting well taken care of, perhaps the next most important requisite for convincingness is the handling of the characters who are to move and have their being in that setting. The characters of your story are the points around which the whole structure revolves; if they are automatons, if they are wooden and lifeless, their story will be lifeless and artificial. The surest way to secure convincing characters is to use characters you know. Describe actual human beings of your own acquaintance in the characters of your story. Portray them naturally, as you have known them, as you have seen them act. Test all their actions in the story by measuring them up with the

original of the characters as you know them in life. Would John Smith, who is the prototype of your character George Hanson, act so and so if confronted with this or that situation? Or, if Smith acted as you are making your character act, would he look like a melodramatic clown?

TOO much stress cannot be laid on justifying the actions of your characters with their own character traits as you have depicted them. Certainly half of unconvincing melodrama is produced because characters act out of character, because they contradict themselves, because their actions are so out of keeping with their depicted character traits that the least exacting reader will not believe those actions possible. Often these lapses in character drawing are merely the result of carelessness; again they are produced because a writer does not realize the importance of keeping a character uniform throughout. In order to secure a surprise he makes his character act out of keeping—unnaturally. If the surprise depends upon a decision or a new trait revelation in one of your characters, prepare the ground for that surprise earlier in the tale. By a little character-revealing incident give a hint of this trait so that, when the reader reaches your surprise, he can look back over the story and pick out the little leader incident and thus will realize that this new action on the part of the character was really to be expected, that it is not out of keeping with the individual as you have depicted him.

Much as we like to believe in reformation, nevertheless, it is a fact that sudden reform in characters is almost fatal to convincingness. When you have labeled a character as a lifelong miser, no reader will believe you when you have this character squandering his means recklessly. Nor will a reader be convinced by the dyed-in-the-wool brute who suddenly has a change of heart and starts diving off piers to rescue pet puppy dogs for their infant owners. In real life human beings simply do not act that way. The character traits ingrained by years are not thrown off in a minute. The man who has treasured pennies for years cannot square his shoulders, smile benignly and distribute dollars with open hand.

Such character changes, or reformations, are inconsistent, and hence unconvincing.

The thief who, about to make a rich haul, sees a picture of his former sweetheart and promptly leaves without taking a cent; the killer who has come for revenge upon an enemy but, on meeting the enemy's infant daughter, changes all his plans and hurries away leaving his pocketbook in the young one's lap; the crook who is about to swindle a young miner out of his claim, but on meeting the young fellow's prospective bride, has a change of heart and takes the night freight out of town—all these are nice and uplifting; but they are not true to life. The reader knows better. "Blah!" is his verdict when he meets one of their tribe, and he throws down the story as unconvincing.

Melodrama, the dramatization of artificiality, is the arch-enemy of convincingness. Through defective character-building it gets in much of its fatal work, but it moves also through the plot and action of a story. From the standpoint of attaining convincingness, character-building and plot developments are necessarily closely interwoven. If the story requires that one of your characters do an unconvincing about-face, the fault is with both the character and the plot. The character will be unconvincing because human beings do not act that way; the plot will be unconvincing for the same reason.

Therefore scan your plot carefully. If it forces these unconvincing about-faces upon your characters, there is something wrong with it. Go over it; justify it with your characters and see that it does not force upon them actions that will be out of keeping with their personalities. Again, survey the physical action of your plot. Train hold-ups, earthquakes, leaping off cliffs, cyclones, wars, murders, explosions, and other forms of spectacular physical action are, of course, permissible. But when your story becomes a catalog of such incidents it is another matter.

The old melodramas of the stock company days were practically all replete with startling but highly improbable physical action; they were the productions of high-strung imagination rather than a depiction of real life. Many a story has been rejected for the same reason: in trying to get "action" the writer has overloaded his manuscript with unconvincing violence. A kidnapping is legitimate fiction; mutiny at sea is per-

fectly plausible; so is a tidal wave; also an earthquake. But when your heroine is kidnapped, taken aboard a ship on which the crew mutinies, only to have their vessel swept onto a volcano by a tidal wave, and then blown back into the sea by an earthquake—well, the reader's credulity is likely to be strained. Yet many a story is loaded down with violent action equally absurd.

Physical action of all sorts, be it mild or violent, ordinary or unusual, must be presented so that the reader will believe it. Because so and so has happened, is no reason why you can use it successfully in fiction. Many a time you hear of this or that occurrence, with the comment, "nobody would ever believe it." Right—and such incidents are dangerous fiction material. Though you know they occurred, unless you can so convince your reader, the incident will ring untrue to him, will make your story artificial and unconvincing. Convincingness in the action of your story then depends largely on a discriminating choice of action-incidents and on a careful, painstaking, natural presentation of them—persuading the reader, by your lifelike presentation of the situation, that it actually happened and that you are reporting from real life.

Again, to be convincing, a plot must be logical, true to life as we know it, solving its problems through itself and not by the use of benign outside circumstances such as seldom come to our aid in real life. Coincidence, for example, is often fatal to convincingness. True, there are coincidences in life, but they are mighty hard to present plausibly in fiction. Even in life, when we meet a coincidence we marvel and speculate as to whether or not it actually just occurred that way or whether human interference had brought it about. We are skeptical of what we see before us; then how much more skeptical when we simply are told about it by a third party—and through the medium of a fiction story. Coincidence is mighty dangerous material. Safety lies in avoiding it wherever possible; and, when using it, taking particular care to make the situation just as plausible and natural as possible.

COINCIDENCE is so fatal to convincingness because it is machinelike; the reader sees through it and views the author's mind at work hammering and nailing the

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story together. From a bit of real life the story is reduced to an inanimate structure made by human hands and brain. To prevent the plot of a story from "clanking," to prevent the bones of the structure from sticking out through the cover of illusion, is largely a problem of careful writing; but it is also a problem of choice in the fiction devices you use.

Devices which have been used time and time again become unconvincing through their age and familiarity; the reader has met them in so many other stories that your use of them stamps your story as merely another piece of fiction. Again "convenient" devices throw a veil of artificiality over your story. The reader knows from his own sad experience that these convenient little breaks do not occur in real life; they never helped him out of a hole. The eavesdropper who is able to creep up and hear a criminal band outlining all their past history and future plans; the crook who talks aloud, giving away all his plans to the hero lying in the bushes near by—these are mechanical and unconvincing. They are evidence of poor workmanship and indicate that the writer was not able to work out his plot by the use of more legitimate and plausible methods. Work out your plot naturally, leaving it to your hero to secure his own information and win his fight through his own efforts without depending on unconvincing outside assistance.

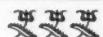
Of course accuracy is requisite to convincingness—accuracy in detail, accuracy in description, accuracy in statement, accuracy in everything you use. When you have a Canadian river that flows into Hudson Bay emptying into the Atlantic, all who know anything about Canada immediately label you as an ignoramus and your story as rot. When you have a character nonchalantly picking the hat off a rider with a rifle bullet at a thousand yards range, all who know anything about shooting immediately are convinced that you are totally unfamiliar with the subject.

In his book on short-story writing Arthur Sullivan Hoffman, editor of *Adventure*, lays continual stress on "preserving the illusion"—which is another way of saying "attaining convincingness," keeping the reader believing what you are telling him, keeping him feeling himself an actual onlooker in a drama of real life rather than a reader of a fabricated fiction adventure.

To Mr. Hoffman this preservation of the illusion is paramount, for, once the illusion is broken, once the story becomes unconvincing, the reader's interest dies and the story for him is a failure.

Given the other essentials of convincingness which I have outlined, the last problem is one of actual writing, of care in the presentation of your story. Care that the characters are consistent, care that the plot is not too melodramatic, care that the skeleton of the story is sufficiently covered, care that you have not incorporated improbabilities, care that your characters are not in possession of facts which they could not possibly know, care that you do not intrude yourself into the story. If, at a play, the dramatist stepped from the wings at every few lines and gave a bit of information, expressed his personal opinion, or perpetrated a criticism at the expense of the players, all sense of illusion would be lost. Instead of characters in a drama of real life the players would become dummies, mouthpieces, and the play an unconvincing piece of mechanism. No more right has the fiction writer to intrude himself into his story. Every time he steps in with a remark or observation, he pokes his head from behind the curtain of illusion and reminds his readers that, after all, this is merely a piece of fiction they are following. Keep out of your story.

CONVINCINGNESS sums itself up in genuineness, naturalness, and care. Secure the first, which means know your material; and by painstaking care secure the second; portray your whole story in the colors familiar to any reader—and the tale will be convincing. Genuineness and care, and the greatest of these is care, for most writers know better than to attempt faking. But care all too often receives little consideration. And many are the stories which have been ruined by neglecting it. Rush to the typewriter and bang out a story with your eyes glued on the forthcoming check, and the result will be an ordinary machine-made, careless, unconvincing manuscript; give that story its proper care, invest in it the time it deserves, and you will not only produce a good convincing tale, but will help to establish a reputation for reliability and careful workmanship which will, in the long run, bring you larger and more frequent remuneration.



The "Big" Story

By WILLARD E. HAWKINS



WILLARD E. HAWKINS

EVERY writer at some stage of his career, dreams of producing a piece of work so powerful and compelling that editors can not possibly reject it. Few, of course, approach a realization of this ambition. A majority are discouraged at the outset by the apparent discovery that their best work is not wanted. The public demand, seemingly, is for amusement—for the entertaining yarn rather than for the grand and inspiring thought crystallized into literature.

Authors who discover this through experience are inclined to regard the public somewhat superciliously. Evidently, they decide, the great majority of readers are incapable of appreciating anything above mediocrity. As a result, these authors either give up in disgust or consciously "write down" to the level of their audience, ceasing to give out their best.

In a sense, this supercilious attitude is excusable. Yet it may be seriously questioned whether the trouble is not, after all, with the author. Possibly his big stories are not sufficiently big. If they were, they would reach even the general public.

Literature is the great educational factor of the age. It multiplies experience a thousand fold. To the writer, whether of sermons, books, articles, fiction, or poetry, belongs the privilege of acquainting the public with uni-

versal truths. The value of a piece of writing is in proportion to the measure of truth that it expresses.

"That it expresses." Note that the value does not consist in the amount of truth possessed by the writer, but only in what he conveys to others. Expression has two poles, positive and negative, giver and receiver, teacher and audience. If one of these poles is lacking, there is no expression. Hence the value of a sermon, book, or poem is not solely dependent upon the writer, it is equally dependent upon those to whom it is addressed.

SUPPOSE, for illustration, that I make a chemical discovery, which I announce to a group of scientists. With pitying shrugs, they inform me: "My dear fellow, that principle is as old as the hills; we are all familiar with it." The truth is not new to my audience, therefore the announcement has no value.

On the other hand, suppose that I am marooned on a desert island with a few companions who all their lives have been accustomed to having servants wait on them. In this case my rudimentary knowledge of cooking, though commonplace to me, probably would be new to them and therefore valuable.

Take another phase: Suppose that I am in possession of important facts, and that my audience understands only Greek, while I speak nothing but English. In these circumstances what I may say has no value. I can not express myself to my hearers.

Just as there is, according to philosophy, no actual color, save in the eye of the beholder, no sound, save in the ear which thus translates certain waves in the ether, so we may assert that there is no effectual expres-

sion of our thought unless it is conveyed to the mind of the reader.

Fundamentally, the big story is one that contains a new and vital truth. But the author has fallen down in his task—has failed to express himself—if he does not impress this truth upon the reader. Thus, when an author says, "My stories are over the heads of the public," he is admitting, by implication, that he is not quite skillful enough in the expression of his thoughts to get them across to that public.

So-called popular literature, as a rule, contains ideas of only moderate originality, but so expressed that they are thoroughly intelligible to readers. The popular writer may be capable of conceiving much more striking truths, but his powers of expression are limited. He can not quite convey these grander conceptions to his audience, so he rests content with handling lesser themes.

A PARABLE touching this situation suggests itself.

Behold, three fishermen went forth to fish.

The first fisherman hooked a big fish and, after a terrific struggle, drew it to the side of his boat—but lo, he found himself incapable of hoisting his catch on board. He returned empty handed but boastful of his prowess, and became very angry at the generation which mocked at his account of the fish that got away.

The second fisherman sought the waters where many small fish disported themselves, and took a goodly catch of these to shore, where he sold them at great profit.

The third fisherman, being both courageous and of wondrous strength, boldly sought out and battled with the monster denizens of the sea, and when he had caught them, hoisted them over the gunwale and shortly delivered them to the waiting populace, by whom he was acclaimed a man of high attainments.

Like the first fisherman is the writer who has angled for a great idea, but after capturing it, has failed to make it interesting or understandable to the masses. The second fisherman is analogous to the writer who is content to write popular fiction; his aims may not be as high as those of the first, but he at least "gets his stuff across." The third fisherman, of course, is the maestro who suc-

cessfully handles great themes, because his powers are above the average.

One need not write *only* for minds of small caliber. All truly great work is distinguished by depth. The shallow reader may not sound its depth, but everyone who reads will find it interesting from some standpoint. Shakespeare wrote not alone for the few who were subtle enough to grasp the full inwardness of his ideas. He wrote for all, from coarse-minded yokels, who chuckled over the burlesque of some of his broader scenes, to the scholar. And while we are reminded of parables, it is worthy of mention that a philosophy which affected the world more profoundly than anything within the last two thousand years was expressed largely in parables so simple that their surface meaning is grasped by the unlettered, while the mystic sees in them wells of almost unfathomable truth.

Such creations prove that a literary production may reach the masses and yet contain the fullest measure of greatness that the author is capable of expressing.

A DEFINITE requisite of the big story is that it shall be elemental. It must not deal with a side issue, but with basic truth of life.

Anything that has served as a factor in human development may be elemental. Often, when elemental stories are referred to, sex fiction is obviously implied—and not ineptly; for one of the oldest and most persistent factors in human development is sex. But the mother instinct also is elemental, while appetite not only dominates the animal kingdom, but goes still farther back to vegetable life. All phases of man's conflict with nature are elemental—battles with his kind, with beasts, with the winds and floods, with fire and ice. And again, worship and aspiration, representing as they do the mysterious forces that have caused the life wave to battle up from mineral to man—and beyond—must be classed as elemental.

The theme of the big story must be some such fundamental conception. Other things being equal, a stronger piece of fiction is likely to result if we write of a battle against death, or of an overwhelming passion, or of a tremendous sacrifice, than if we write a story telling how Nellie fixed over her last year's hat, or how Martin won a reputation as a Charleston dancer.

"Other things being equal." But of course other things never will be equal. Many are capable of handling the lesser themes adequately, who would fail miserably with a truly elemental subject. Let us, then, make our stories at least as big, as elemental, as

we can. Remember the parable of the talents.

I venture to present this definition:

A big story consists of a great truth so clearly expressed in distinctive fictional form that a large body of readers may understand it to a satisfying degree.



And They Call It Easy Money!

BY MARJORIE HUNTOON MORRILL

ALL you do is to write a little while each day and cash checks. Now if you were teaching,—nursing—whatnot. The kind friend goes on to state the trials of the various professions. It does not matter that I have served in two or three. Of course I left them because writing is so much easier. We are all lazy.

Oh, yes. All we have to do is to write and cash checks.

Take today, now.

I prepared breakfast for two. I piled the dishes in the pan and tried to forget them. Sat down at my desk, loaded two pens, drew out a sheaf of paper and wa'ted.

The plot was all there, carefully worked out weeks before. All that was needed was to write it down. It was to start with a subtle suggestion of romance which happened long ago and still colors the life of the old lady. The cutback is too artificial. Could I use a conversation, not too obvious, which carries the thread of the plot—Ah! The ink flows.

Thump, thump!

I blink, come back to earth. Someone at the back door. It is the ice man. I tell him that we do not need ice today.

I forget him. I stare at the written page. Now, what was that idea?—I chase it around corners and up alleys. Sometimes I have only a glimpse of its coat tail, sometimes it is at my pen point. Then—

"Marjorie! Where's my white shirt?"

"In your drawer where it belongs," I answer sweetly. I can feel the wings sprouting.

"No, it isn't. I've looked in *all* the drawers. I've looked all over. If you'd put things where a fellow can find them—oh?" He stares at the shirt. Of course he could not find it, poor man. It was securely hidden under one with lavender stripes.

Before my desk I sigh. My face is hot and my back cold. I open a book of Millay's. The lovely figures, the romance-tinted lines smelling of

tragedy, slowly sooth me. How well her mood fits my story.

I write furiously, bending over the wheel of my thought, mental eyes strained to read the road. We're getting there! Why this is good stuff—this is—

Rrrrrrrrrrrrrrrring!

I write a word or two.

Maybe Sister wants me. Maybe Little Alice's mumps are worse. Maybe—

"Just to remind you of that committee meeting," a voice sings sweetly.

Unladylike but relieving words flit through my head.

I bury my nose in the manuscript. . . .

Now what did I mean by that last sentence? It seems to have no more connection with the rest than a Greek inscription or a pickle advertisement. And I glowed with pride when I wrote it. I cross it out.

Let me see. I must get into the feeling of the thing. Maybe Millay can help me again. . . .

Good Lord! She must have been on a spree when she wrote this stuff! She is pushed back on the shelf, upside down. Let her stay there!

I read the thing over from the first. I read it again. There it is. . . . I've got it. . . .

I lean on the wheel, I step on the gas, I strain to the road ahead. Write and write and write . . . and it's done.

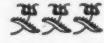
I arise, flex tired muscles, pat the heap of scribbled paper tenderly. Bless its heart, it is a dear little story! (I may think that until next morning.)

The phone is ringing.

"I know you don't care about bridge—but we do need another—" (I hate bridge!)

"I'll be glad to come. At three o'clock. Oh, no. I'm not tired!"

Oh, what's the use?



A Tip for Editors

ANONYMOUS

IN the journals of the trade we are frequently advised by editors as to the things we should do to become bigger and better writers. It would seem only fair, therefore, that a writer should offer a bit of well-meant advice to editors. Briefly, my advice to editors is this: Before buying a manuscript be sure it suits you. If it doesn't quite suit, send it back to the writer and make him fix it. Don't have it patched up by someone in the office.

I am offering the above advice based on personal experience and observation. I am a fairly well established writer, doing business regularly with about half a dozen publications and turning out fiction, articles, essays, and a little humor. These markets, which I have developed through a good many years of hard work, pay me from five to ten cents a word. I have to get at least five cents a word in order to earn a reasonable living, because writing comes hard with me. I read with admiration of writers who can turn out a short-story, or even a novelette, at a sitting; but for me one thousand words is a big day's work. On occasion I have tried quantity production, but my work so produced did not sell. So, resigned to my inability to produce in large quantities, I do my best to make my stuff worth the five to ten cents a word that my good editor friends pay me for it.

Now, a writer who sells to only half a dozen publications invariably has two or three ideas a year that do not fit any of his regular customers. These are usually ideas of such appeal that they must be put on paper even though one knows the finished work cannot possibly bring the five-cent-minimum rate so necessary to existence. During the past year or so I have written two such pieces; and in each case I received two cents a word, a price entirely satisfactory because I would gladly

have made a free gift of either of the manuscripts in order to see my pet idea in print. Such is the vanity of a literary man.

So far so good. The two-cent-a-word pieces were bought by two different editors, but their methods were identical. Each fixed up my stuff, doubtless with the idea of making it better. I will do the editors the justice to state that I do not think they did this repair work themselves; it had more the earmark of having been done by bright young college graduates. One piece I had started thus: "A long time ago in my home town there was a man named Blank—"

Now this was precisely the way I wanted the piece to start, and I had spent several hours on the first paragraph, writing and re-writing so as to convey a certain atmosphere. I wanted it to be homely and plain, because the story was about an unattractive member of the Methodist church in a small, country town. But when the college graduate had fixed up the piece and made it elegant the beginning was like this: "Quite a number of years ago there was a man named Blank in the small city where I then lived—"

THREE were other corrections of a similar nature. In the other editorial office the college graduate was equally dissatisfied with portions of my work. There was in the script a description of a pre-Volstead saloon and I said, "The brewer insisted that the saloonkeeper should sell a certain quantity of beer each week. If the saloonkeeper did not make this quota the brewer closed him out and put a more active salesman in his place."

That also was precisely what I wanted to say. I tried to convey the idea of activity; of a fellow in a white jacket dashing up and down behind the bar, slamming the schooners on the counter, flipping off the

froth with his ivory ruler, grabbing up the money and flinging it into the cash register with a swing and a flourish. But the college graduate evidently did not think the word *active* was well chosen, for when the magazine appeared on the news stands the line was thus: "The brewer closed him out and put a more *puissant* salesman in his place."

This was not the only piece of repairing done; there were so many in fact that a friend stopped me on the street a few days later to ask if I had been trying to change my style. I am not fussy, nor so conceited that I believe my work cannot be improved; but I do think it would have been better if, before the editor had bought my piece he had sent it back to me and said this: "I like the stuff but it isn't quite the style we use. Get a few copies of our magazine and read them, and then try to re-write the manuscript to our standard. If you make a satisfactory job we'll buy it." Is there any writer in the land who would not work his head off to clinch the sale? I hardly think so. And doubtless the editor would that way get a better job for his money, because the person who wrote the piece in the first place manifestly would fix it up more skillfully than the college graduate in the editorial office.

As I say, these magazines that fixed up my work paid two cents a word. I am convinced that is about their limit because I did my best to get from them a higher price and failed. The publications that pay me regularly up to ten cents a word do not fix up my work. On occasion they have left out a paragraph for reasons of make-up, and once or twice they have deleted some little thing that doubtless went against editorial policy. Once, I recall, a character was deprived of an illegal drink that I gave him. If I were conceited, I would assume the better paying publications do not fix up my stuff because I am one of their valued writers. But I cannot think that because they never did it, even years ago when I was making about one sale in ten attempts. Here is what I have been trying to say: No manuscript that I have sold for five cents a word, or better, has ever been fixed up in an editorial office. Evidently the policy in such offices is that a manuscript is good enough to buy or it is not good enough to buy.

Whether or not this policy has enabled such publications to pay their higher rates, I do not know. But I do know that the author of a script can do more with it than even the best intentioned college graduate. If this were not so, the college graduate would be free-lancing himself.

Ye Authore's Tayle

YE busie authore sendeth forth
Ye ballad and ye tayle,
And one in greye dothe beare it backe
By ye retourne of mayle.
Thenne dothe ye authore raise ye roofe
And mayke ye welkyn ringe
With cursynge of ye Editore
Who knows nott anythinge.

"Ye deville tayke thysse Editore
And tayke him soone, pardie!
And thatte were swiftly done because
Ye deville's self is he!"
Thus dothe he sweare and kicke ye catte
And drinke too muche of ale,
And crie "I'll never sende thysse manne
Another perfect tayle!"

But lo, upon another tyme—
It dothe not hap each da'e—
He redes: "I lyke ye lytle tayle,
And soe muche will I paye."
Thenne dothe ye authore sing and daunce
And lifte ye lustie calle—
"Godde blesse thee, gracious Editore,
May thee nonne ille befallie!"

—Will Tasker.

THE WIT-SHARPENER

A MONTHLY EXERCISE IN PLOT-BUILDING—PRIZES FOR
THE BEST DEVELOPMENTS

JUDGES did their best with the material submitted this month. But the average was far below par—probably because the problem was exceptionally difficult to handle. None of the prize-winners are satisfactory when measured by standards that would govern their acceptability to fiction editors.

The problem:

In his teens, George Gates once took a sum of money, with a resultant term in the reform school. Ever since, his fierce desire has been to build up such a name for honest success that his slip will be forgotten.

He succeeds and builds up a small manufacturing business. Since meeting lovely Silvia Knowles he has another incentive for success. She likes him but in Bancroft Olds, financier, he has a formidable and unscrupulous rival.

George's business soon feels the effect in fomented labor discontent, sly sabotage and ruinous price-cutting. Still with his reserve and highly efficient management he hopes to hold out till he can win and marry Silvia.

When he proposes she asks a week to consider. In four days he gets a letter asking him to call. He finds the house dark and a note pinned to the door reading, "Called out for a little while. Go in and wait till I return. Silvia." She does not return and an insistent phone call, answered, says, "Miss Knowles detained. Call tomorrow morning."

Early the next morning he is aroused by officers at the door who arrest him, charge robbery of Knowles residence. Robbery had been reported by family returning late and anonymous phone call furnished clue. Officers search apartment and find Knowles gems concealed. George hunts vainly for letter and door note.

He is brought to trial. Silvia is undecided but family press charges.

His business is forced into receiver's hands and sold. His story about missing letter and note not believed. Direct evidence of guilt strong, but it is his term in reform school that clinches the decision of jury and they decide, "Guilty." What can George do?

First prize is given to Mrs. Jessie Armstrong Crill of Anaheim, California, on the strength of her manuscript having qualities that are different from the rest of the offerings. Her solution has the "deathbed confession" which is "old stuff" but it has emotional phases that are pretty good.

FIRST PRIZE WINNER

George knows the cards of life are stacked against him. No use to drag Silvia down! He

goes to prison, after releasing her. After a time, she submits to a marriage with Olds, but all his luxury cannot buy her happiness.

George becomes a trusty, and yet he remains a favorite with his mates, so genuine is his sympathy for them all. He forgets almost that he is a jail-bird, and plans to devote his life to prison reform, upon his release.

Meantime, Olds overreaches himself, becomes involved in a government swindle of huge proportions and unsavory publicity, and is made the goat by those higher up. He is sent to prison. He does not recognize George when he sees him, for George has greyed and aged. Olds is greasing the wheels and knows his release is only a question of time. Meantime, the confinement tells upon him, in spite of the comforts his wealth buys. He tries to bribe George to let him escape. When George refuses, Olds tries to kill him. George, weak from jail life, is down, and being choked to death, when an attendant arrives with a message of release for Olds.

George does not tell what has just occurred. He cannot bear to ruin his enemy's chance for freedom. Life is too cruel, anyway!

Olds leaves. But the strain kills him, and on his deathbed he signs a confession of the "frame-up" which involved George. George is freed and devotes his life to prison work, becoming a power for good. Silvia realizes that she has lost him to a bigger interest. She devotes herself to charity among foundlings. One day, in the home she has built with Olds's money, she and George meet. He has been chosen to make the dedication address. It is so sincere and moving a speech that the most hardened listeners weep. Silvia worships him more deeply than ever. George seeks her out, the old attraction springs to life, and they agree to make the rest of their years a united symphony of unselfish labor for unfortunates of this world.

Second award goes to Walter J. Krieg, St. Paul, Minn. His solution is not up to the usual Krieg standard. It is rather commonplace but stands up reasonably well as a plausible and convincing denouement.

SECOND PRIZE WINNER

Following the verdict, George's lawyer secures a stay of sentence for a week. George is out on bail.

Suspicion fully aroused against Olds as the cause of his trouble, he secures the aid of a detective agency.

Starting with the factory trouble, George and Blackwell, the detective, locate the ringleader of the trouble-makers. Through threats of Blackwell, and a drunken, maudlin mind, he confesses to having received orders from Olds to make trouble.

George next visits Silvia, who realizes he is innocent. She remembers having told her father of their engagement, which Olds overheard. Further questioning reveals Silvia and Olds were at the opera the night of the robbery, that between the last two acts, or approximately the time George received the mysterious phone call, Olds had left the box for a smoke.

A generous bill causes a stage electrician to remember Olds using the stage phone, the electrician catching the name of Knowles. Elated, George and Blackwell visit the operator who handles the Olds house line. She recollects a call from the Olds home, after midnight, something rare at that hour, to the police station, notifying it of the robbery.

That night George and Blackwell cautiously visit Olds's home, after noting his departure, and find the letter and note—in Olds's handwriting. They also find a small memorandum book containing phone calls and names, among them Dapper Dick, notorious thief.

"After Dapper Dick lifted the gems, left the note, and planted the gems in your room, Olds called the house, knowing you would be there, then later called the police." Blackwell grins. "I know where Dapper hangs out."

A quick arrest, some third-degree, clever deductions, and next morning Olds's plot is exposed with pitiless accuracy. Revealed, he leaves town, while George, blessed by Silvia's parents, who were compelled to prosecute because of Olds's pressure on the father, is the hero and eventually marries Silvia.

Mary L Varela, Oakland, California, is next in line with a somewhat unexpected finale which gives her offering the merit of being "out of the rut".

THIRD PRIZE WINNER

Awaiting sentence in his cell, Gates was thinking of one friend, John Kimball, who had been superintendent in the Reform School, and whose kindness to the orphan boy had determined his upright life, when the door opened and Kimball, much agitated, walked in.

Putting his hands on Gates's shoulders he looked into his eyes.

"You are innocent, George! I know it!" vehemently. "Tell me all!"

When Gates finished, the old man walked nervously up and down.

"George, I must speak before I go to see Olds! He is the man who tricked my daughter by a mock marriage, tired of her in six months—and told her! She never rallied. When her little girl

was born she lost her mind. Today, in a sanitarium in California, she is like a little child! Her daughter, Annette, lives with me. I went out there soon after—

"When I read of this, Annette and I came here—I told her all before we left—determined he should not wreck another life. You still have youth, and will have a reputation again."

Olds laughed at Kimball, demanded proofs, and told him to get out.

Kimball sought the police.

They traced the jealous stenographer, who told of her participation in the phone and note plot, and of the yegg who stole the jewels and "planted" them in Gates's apartment.

Warned of their coming, Olds shot himself when the police entered his house, leaving a note for Silvia telling her he ruined Gates to win her.

The Judge decided there was no case. The papers gave Gates laudatory columns, and the public rallied to him.

Realizing a few hundred dollars from the sale of his effects, Gates left with his friends for California to begin life anew—with Annette!



From the Editor's Mail

The Author & Journalist.

Dear Friends:

Thanks for your notice that my subscription was about to run out. May you renew it? You most certainly may. Over nine hundred dollars of my sales in the last six months are more or less directly due to a line that I worked out from an article in one of your issues.

I enjoy your magazine immensely and get a lot of good out of it. Only last month the editor of one of the most prominent of the fiction magazines wrote me that he was glad I was a regular subscriber of yours. He mentioned that you published, in his opinion, the best magazine in the field.

I just mention this in passing, because I feel you should be encouraged. Your magazine is intensely practical and your good ideas aren't smothered under a lot of padding. I'd subscribe to your journal for the market list alone, as it's worth more to me than the price of the subscription. Your recent addition to it is a big improvement.

"Selling," by Warren Hastings Miller, was just the type of article I can get good out of. So many authors seem to be afraid to give out any real facts when writing for trade journals that I always look forward to something by Mr. Miller.

My check's enclosed, and I want you to know that I've read several of your recent issues from cover to cover, then said to myself: "That's a blamed good issue, and I must write and tell them so," but I've never actually written until now. More power to you.

Sincerely yours,

ERLE S. GARDNER.

Ventura, Calif.

THE AUTHOR & JOURNALIST'S
Handy Market List of Book Publishers

NOVEMBER, 1925.

The following directory was compiled through a questionnaire sent to practically all book publishers of America, and is as complete and up-to-date as it can be made by the most painstaking and exhaustive effort. It provides for authors an authoritative list of book publishers, their correct addresses, and other valuable data. Few abbreviations have been employed; the directory is therefore self-explanatory. The types of books published, the average number of volumes issued per year, preferred length limits for manuscripts, the methods of remuneration for authors, and the name of editor or officer in charge of buying manuscripts, are given, as far as the publishers were willing to furnish the information. When there is no statement as to terms of remuneration—by royalties, outright purchase, or whether author is expected to defray the expense of publication—it should be understood that the publishers did not furnish this information, and doubtless payment is a matter of special arrangement in each individual case. This applies also to rights released to authors. By the term "rights" is meant serial, second-serial, dramatic, photoplay, and foreign book and serial rights. It is suggested that readers preserve this issue, and make corrections from time to time, as changes in the publishing field are noted in the literary market tips department from month to month. If this plan is followed, the directory will be constantly up-to-date, and need not be discarded until a revised directory is published, as planned, a year hence.

ABINGDON PRESS, 150 5th Ave., N. Y. Non-fiction, adult—world problems, essays, sermons, music.

ADAMS (R. G.) & CO., Columbus, O. Educational. F. L. Long.

ADELPHI COMPANY, 10 E. 43d St., N. Y. (30 vols. yearly.) Novels of high literary quality. Non-fiction—biographies. Translations. Royalties. Sometimes releases rights by special arrangement. Robert Warshaw.

ALLYN & BACON, 50 Beacon St., Boston. Text-books. Specializes in books for high schools and junior high schools. Royalties. Paul V. Bacon.

ALTEMUS (HENRY) COMPANY, 1326 Vine St., Philadelphia. Novels (80,000)—mystery with American settings. Juvenile fiction, 3 to 6 and 10 to 15 years. No fairy tales. Outright purchase and royalties. Releases all rights. Howard E. Altemus.

AMERICAN BOOK CO., 100 Washington Sq., N. Y. Text-books. G. W. Benton.

AMERICAN SPORTS PUBLISHING CO., 45 Rose St., N. Y. Sports.

AMERICAN SUNDAY SCHOOL UNION, 1816 Chestnut St., Philadelphia. (Limited market, 6 to 8 vols. yearly.) Novels (20,000 to 70,000)—religious. Non-fiction, adult—inspirational, religious. Juveniles—no fairy tales. Usually outright purchase. Retains all rights. James McConaughy.

AMERICAN TRACT SOCIETY, 7 W. 45th St., N. Y. Religious novels. Juvenile fiction, all ages, religious. No fairy tales. Non-fiction, adult and juvenile—travel, inspirational, religious (undenominational). Verse. Text-books. Specializes in hymnals in foreign languages and Biblical text-books—Concordance, Dictionary, etc. 10 per cent royalty, or at author's expense. M. J. Brauer.

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Books That Will Interest the Writer

Books reviewed can be secured through THE AUTHOR & JOURNALIST at publishers' prices, plus postage charge of 15 cents.

CROWELL'S HANDBOOK FOR READERS AND WRITERS. Edited by Henrietta Gerwig. Thomas Y. Crowell Company, New York. \$3.50.

An extremely valuable reference book for the writer and so replete with interesting information that it makes fascinating reading for the literary browser. Just what its sub-title implies: a dictionary of famous characters and plots in legend, fiction, drama, opera, and poetry. It goes further than this, however, by giving the meaning and origin of innumerable familiar terms and phrases.

How to WRITE. The Corona Typewriter Co., Inc., Groton, N. Y.

Worth reading. A chapter on Style by Bruce Barton; on the Writing of Fiction by Ray Long, editor of *Cosmopolitan*; on Scenario Writing by James R. Quirk, editor of *Photoplay*; others on Interviewing, Advertisement Writing, the Etiquette of Private Correspondence, Business Letter Writing, Manuscript Preparation and Submission. Sample pages of manuscripts prepared by Peter B. Kyne, Irvin S. Cobb, and Octavus Roy Cohen show that the "copy" of professional writers is distinguished by neatness and careful attention to details.

SHAKESPEAREAN STUDIES SIMPLIFIED. By Frederick Warde and E. F. Sisk. Pioneer Publishing Company, Fort Worth, Tex.

A convenient summary of information needed by the student or general reader for proper appreciation of Shakespeare and his works. Commonly accepted facts about the great dramatist are

clearly stated. Outlines of the plays, with important quotations; suggestions for studying a play; sketches and photos of great Shakespearean actors, supplement the historical matter.

THE NEWSPAPER WORKER. By James Philip McCarthy. Frank-Maurice, Inc., New York. \$2.50.

Practical information by a long-time reporter and city editor, on the essentials of reporting, news-writing, and editing. Better than most textbooks on journalism, because written by a newspaper man from actual experience, rather than by a college professor from theoretical knowledge. Cub reporters would be saved many humiliating experiences if they could digest this volume before reporting for the first day's assignments.

THE FOREMAN OF THE FORTY-BAR. By Frank C. Robertson. Barse & Hopkins, New York.

Robertson is one of the most popular Western-story authors and knows the life of which he writes. The publishers of this novel challenge readers with what they assert to be a new slant on the Western story. The action revolves around Owyhee, a hero whose life is a mystery—until the denouement. The many who apparently read and enjoy Westerns will like this.

THE RETURN OF ANTHONY TRENT. By Wyndham Martyn. Barse & Hopkins, New York.

The keen brain of a reformed criminal weaves a net around the real criminal to save an innocent friend from prison. Written by a master of the mystery novel, who knows how to secure suspense and interest. Wyndham Martyn, though dwelling on the Mojave Desert, lays the scenes of his yarns in New York and London.

THE AUTHOR & JOURNALIST'S
LITERARY MARKET TIPS
GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Love Romances, 461 Eighth Avenue, New York, is a new magazine announced for appearance in December by Fiction House, Inc. Betty Bennett, managing editor, reports its needs as follows: "We are in immediate need of love stories of the melodramatic, heart-throb type. This magazine will appeal to the girl whose life is drab, who longs for romance and exciting moments. Therefore, the heroine, as a rule, should be the poor girl into whose life come romance and drama. The most desirable element, and the most difficult to obtain, is sympathetic treatment, the story that is told in such a way that the reader feels the heartache, the struggle, the thrill and happiness of the heroine. The plot, which should contain plenty of action, may be as melodramatic and extravagant as one wishes, the more unusual and original, the better. Other desirable attributes are glamor, mystery and suspense, pathos and heartache. Stories not apt to fit are (1) the weak, sentimental; (2) the long-description, complicated-style story; (3) the thematic or subtle story; (4) the one with a too hackneyed or too simple plot; (5) the sophisticated story. The ideal story is a strong story, full of "sob," struggle, action, romance, glamor, and it has a satisfying love ending. The preferred length for stories is 3000 to 6000 words, novelettes 10,000 to 15,000, and serials 30,000 to 80,000. Poems also are wanted. Prompt decision and payment on acceptance. Manuscripts should be addressed to Betty Bennett."

Youth's Companion, 8 Arlington Street, Boston, announces the appointment of Harford Powel, Jr., former editor of *Collier's* and of *Harper's Bazar*, as editor. Mr. Powel writes: "You might emphasize the fact that *The Youth's Companion* is edited for boys and girls, and is interested in both fiction and articles embodying first-class experiences which are interesting to young people between twelve and eighteen."

Cowboy Stories, 799 Broadway, New York, "desires novelettes of 25,000 to 28,000 words," writes the editor, Harold Hersey, "*Cowboy Stories* is the first fully illustrated Western magazine. By illustrations we mean a dozen or so for novelettes and two or three per short story."

Eldridge Entertainment House, Franklin, Ohio, publisher of plays for amateur entertainments, cantatas, etc., writes that it is in the market for a good collection of orations and declamations.

Science and Invention, 53 Park Place, New York, J. H. Kraus, field editor, writes: "We are in the market for popular scientific manuscripts dealing with astronomy, aviation, biology, chemistry, invention, magic, medicine, physics, radio, formulas, electricity, wrinkles and, in fact, any scientific subject. We do not want essays or editorials, but like short-stories of 2000 to 5000 words and serials of 30,000 to 50,000 words. These stories must be scientific. All manuscripts should be accompanied by sketches or photos. If a contributor desires to submit a rough sketch illustrating his purpose, our artists will do the rest. We do not want non-scientific material, catalog reprints, newspaper or magazine reprints. At the present time we pay for articles at prize rates which if figured at a word rate amounts to from 3 cents a word up to occasionally 50 cents. The magazine offers \$1000 in prizes every month for articles, aside from its many monthly prize contests. This publication, as well as our other publications, offers big prizes for contests. The Perpetual Motion Contest, which has been running for two years, offers \$5000 in prizes. The Physical Phenomena Contest offers \$5000 in prizes. The Psychical Phenomena Contest offers \$11,000 in prizes for production of spirit manifestations without the aid of trickery. The Rat Contest closing in December offers \$250 in prizes for means of exterminating rats. One hundred dollars in prizes is being awarded in a contest which starts in the November issue for devices or articles made from old photographic films, and a new contest is to start in the December issue which is bound to interest everyone. The total in awards for this new contest will amount to \$5000. We incidentally pay \$1 for each scientific error found in the press or in scientific magazines, provided that a funny pun or a humorous letter of around 50 words accompanies the misstatement."

The Creative Dance Magazine, 4 W. Fortieth Street, New York, is a new quarterly publication devoted to the art of the dance and edited by Ruth St. Denis and Ted Shawn. Special articles by authorities on the arts related to the dance will be used. The endeavor of the editors will be to make the magazine broadly interpretive of the best thought which is being given today to the art of the dance in all countries.

Movie Weekly and *Your Car*, Macfadden publications, have been discontinued.

David C. Cook Company, Elgin, Ill., David C. Cook, Jr., managing editor, writes: "I have just gone over the summaries of the needs and requirements of our different Sunday School story papers and brought these up-to-date. All stories should have American young people as characters. The messages should grow out of some complication and final adjustment between child characters, rather than between children and adults. This applies especially to the papers for young people. Stories should have a real plot, with suspense, surprise and climax. Seasonable stories should be submitted from four to eight months in advance. Reports on material are made within a month. Payment is made on acceptance. Specific needs of our publications are as follows:

"*The Boy's World* is for boys 13 to 16 years of age and desires short-stories of 2000 to 2400 words with American boys 17 to 20 years of age as characters. Motive and theme should have to do with the world of the boy and his pal. The appeal should be made to the primitive, virile instincts of boy nature, bringing out the highest ideals of Americanism, fair play, loyalty and service. Plot, quick action, suspense, adventure and mystery are essential. Elements not desired are slang, curse words, smoking, drinking, crime, death-bed scenes, theatre, dancing, love and romance, acts of unnatural and uncalled-for sacrifice, 'goody-goody' boys, tacked-on morals, hackneyed themes, tiresome descriptions and long conversations. Short articles, 100 to 500 words, are desired for our various departments. We can also use a few feature articles, each illustrated by 2 to 5 photos, dealing with topics of special interest to boys.

"*What To Do* is for boys and girls 9 to 12 years of age. It uses stories which stress action, construction and occupational plays of 2000 to 2400 words in length; serials of two to six chapters. Occasionally we use a story of animal life (1000 to 1800 words) with real plot, animals acting as main characters but which are true to nature, and carry a helpful message. Short articles of 100 to 500 words, with or without drawings or photographs, are in demand for the departments.

"*Dew Drops*, a paper for children from 6 to 9 years, uses stories which have action and thrill, but must also have helpful teachings. Omit robbers, crime, arrests, cruelty to animals or people. Tell about boys and girls of 8 years of age. Stories with flowers, trees, and inanimate objects as characters whose purpose is to give information, nonsense stories with objects talking, or of fairies, goblins, etc., are never available. Very short verse for children is used, and items (not sermonettes).

"*The Girl's Companion*, for girls from 13 to 17 years, uses short-stories of American girls of 2000 to 2400 words in length. The appeal of stories should be made to the womanly instincts of the modern girl in her relationship to the great universal sisterhood. The theme should bring out qualities of heroism, loyalty, fair play and sacrifice. We have no use for that point of view

which says that stories for girls of teen age should be merely pretty, quietly entertaining, instructive and sentimental. We cannot use stories of love and romance. Feature articles of 1000 words, illustrated, and small items for the departments are desired.

"*Countryside* is a paper designed for the farm family and Sunday-school. It desires stories of 2000 to 2400 words dealing with life on the farm and its problems. Stories of orphans are not wanted, as the typical family is not represented. The setting must be in the open country and not in the small town. Stories should have quick action, suspense, heart appeal and convey a real farm-life message. Items of interest to all ages having to do with the moral welfare, social, amusement and educational sides of farm life are desired, but not items on technical farming.

"*Young People's Weekly* is for readers from 17 to 22 years. Short-stories of 2000 to 2700 words having American young men and women of 19 to 22 years of age as characters are wanted. The stories must be high class literature in the best sense of the term. Nothing cheap or suggesting melodrama or blood-and-thunder will be considered. Feature articles of 1000 words illustrated by two to five photographs concerning successful young people, science, invention, religious movements and similar topics, can be used. Departmental items of 100 to 150 words are desired. Merely inspirational material is not wanted."

* * *

The Open Road, 248 Boylston Street, Boston, has recently been changed from a magazine for young men to a magazine for boys. Clayton H. Ernst, editor, states that he can use articles of 500 to 3000 words, on how to make money, on how to prepare for work and on getting ahead. Short-stories of 2000 to 7000 words dealing with school-life, adventure, mystery and humor are used, serials up to 50,000 words, and humorous verse of 4 to 20 lines. Clean, vigorous reading for boys in their teens is desired. Payment is made at the rate of 1 cent a word on acceptance.

College Life, 119 Wooster Street, New York, absorbed *Collegian Campus Comedy*, 133 Wooster Street, New York, with the October issue. Beginning with the Christmas number, the magazine will be published monthly. The editor, N. L. Pines, announces: "We are in the market for articles and short-stories with a humorous collegiate background. We cannot use anything longer than 1000 words. Payment is made at 1 cent a word on acceptance."

Frontier, Garden City, N. Y., is to be increased with the next issue to the large flat magazine size. It will make more of a feature of illustrations, and will use a larger amount of material.

Garden & Home Builder is the new title of *Garden Magazine & Home Builder*, Garden City, N. Y.

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Industrial-Arts Magazine, 2487 Montgomery Building, Milwaukee, Wis., uses articles of 1000 to 5000 words on the teaching, organization, and administration of manual-arts, industrial arts and vocational subjects in elementary, secondary and vocational schools. Payment is made as a rule on publication, though frequently on acceptance at $\frac{1}{2}$ cent a word. Wm. Bruce, L. J. Vaughn and E. J. Lake are editors.

College Comics, 221 E. Cullerton Street, Chicago, W. Robert Jenkins, editor, reports: "We desire stories and essays of 500 to 1500 words that are humorous and have collegiate background and interest; humorous serials of 10,000 words to book length. We have a large demand for jokes, skits and anecdotes. Material must be strictly sustained humor. Mere catchy stories are not acceptable. We do not want straight fiction, long verse of epic proportions, sex stuff, material that has a questionable reflection on colleges. Our general tendency is for shorter material, 500 to 1000 words. We are slightly overstocked in verse. Our rates are 1 cent a word for prose, 10 cents a line for verse, 50 cents and \$1 for jokes and epigrams."

Artists and Models Magazine, 109 W. Forty-ninth Street, New York, announces that after the first of the year it will pay 1 cent a word and over for material. The present rate is $\frac{1}{2}$ cent a word on publication. The editor, Miss Merle Hersey, reports: "We use storiettes of 1500 to 2500 words, clean, clever, fiction either romantic or humorous, based upon life in the artist's studio or on the stage. That is, stories of artist's models, chorus girls, young artists struggling for a foothold in the art world, or those who have arrived. Risque or 'sexy' stories are not wanted. All manuscripts will be read and reported on within two weeks."

Merchant-Economist and Drygoodsman, 1627 Locust Street, St. Louis, Mo., Mills Wellsford of the staff, writes: "We will be in the market for articles on Christmas merchandising ideas from now on until the 31st of January. These articles should be from 800 to 1000 words in length and illustrated either by photographs or advertisements. We are particularly in need of short items of 50 to 300 words, that can be illustrated. Unusual Christmas window displays or interior decorations, selling plans for the entire Christmas campaign, unusual stunt ideas, and, in fact, any effective merchandising ideas, will be suitable. Our payments are 1 cent to $1\frac{1}{2}$ cents a word, \$2.50 for photographs and \$1.00 each for accepted advertisements, in addition to copy rates."

Concordia Publishing House, Jefferson Avenue and Miami Street, St. Louis, Edmund Seuel, manager, writes: "Our publication activity is limited to the Missouri Synod of the Lutheran church. We publish mostly works that are written for us. It would, therefore, be useless for any author outside of our organization to consider us as a probable publisher of his work."

The American Mercury, 700 Fifth Avenue, New York, states: "The impression has somehow got about that the articles in The Arts and Science department are written to order, and by favored eminentissimos. That is not true. The department is dedicated especially to the younger and less authoritative artists and men of science; they are invited to expose their ideas in it regardless of consequences. Contributions should keep within 2000 words. Payment is made for them in cash and very promptly. At the moment there is a yearning for plausible treatises in the following realms: anthropology, surgery, physiology, painting, juridic science, printing, finance, sculpture and pharmacology."

American Art Student and Commercial Artist, 21 Park Row, New York, published by the Hubbard Publishing Company for the Association of American Art Students, "rarely pays for material except by subscriptions," reports the editor, Walter W. Hubbard. "We use short articles and verse dealing with artists, art students, sculptors, cartoonists, sign painters, etc. We do not use fiction, humor or general material." *Art Lovers' Magazine*, "is essentially a pictorial magazine and payment for manuscripts is only nominal," the editor, Freeman H. Hubbard, states. "This magazine is published by Art Publications, Inc., affiliated w th the Hubbard Publishing Company. It is not so technical as *The American Art Student and Commercial Artist*. We use short-stories, verse and essays on subjects relating to art, sculpture, drama and music. Payment for material is made at low rates on publication."

The Mottoette Company, 29 E. Ohio Street, Chicago, writes: "We are in the market for clever verse on various subjects, also inspirational verse, but nothing in the line of Christmas jingles. We report within ten days, and pay in accordance with the value of the contribution, upon acceptance."

The Mentor, 250 Park Avenue, New York, announces that with the February, 1926, issue, it will "increase its size to further the attractiveness and editorial value. The enlargement will enable the editors more effectively to develop *The Mentor* idea, which is to promote appreciation of the finer, cultural things."

The Drama, 59 E. Van Buren Street, Chicago, has absorbed *The Little Theater Monthly* and *The Little Theater News*. It offers a prize of \$75 for a suitable new cover design, the contest to remain open until a satisfactory design is submitted.

Excella, 222 W. Thirty-ninth Street, New York, will be discontinued with the October issue. The editors write: "The awards of the Paramount Excella Screen Contest have been made and checks forwarded."

Ready-to-Wear Magazine has moved from Richmond, Va., to 455 Seventh Avenue, New York,

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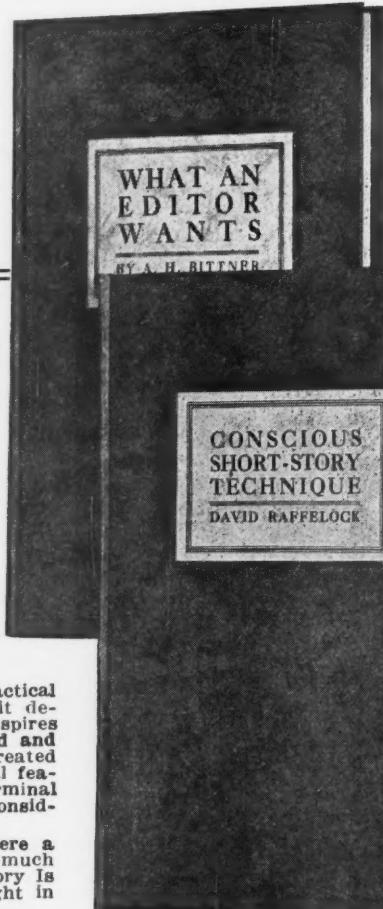
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"Mr. Raffelock approaches an exposition of short-story mechanics from the standpoint of awareness, and thereby has succeeded in presenting the fundamentals of the business with an extraordinary clearness and vividness. We hazard the opinion that this unpretentious volume will yet prove to have been the pioneer in a new method of teaching short-story writing."—T. C. O'Donnell, author and editor.

"'Conscious Short-Story Technique' is a triumph, for you have succeeded in that most difficult thing: writing about technical matters sanely, helpfully, inspiringly, without losing yourself in generalities."—G. G. Clark, author and instructor in short-story writing.



Other Recommendations

Fundamentals of Fiction Writing, Arthur Sullivan Hoffman, editor of Adventure. Reduces the theory of fiction to utmost simplicity. Postpaid, \$2.15

Fiction Writers On Fiction Writing, Arthur S. Hoffman. Postpaid, \$2.65

The Business of Writing, Holliday and Van Rensselaer. Valuable guidance for young authors. Postpaid, \$2.15

Plotting the Short-Story, Culpepper Chunn. Contains valuable "plot chart." Postpaid, \$1.10

The 36 Dramatic Situations, Polti. Standard book. Postpaid, \$1.65

Writing to Sell, Edwin Wildman. Practical advice by an editor and experienced journalist. Clear and specific. Postpaid, \$2.15

Canadian Homes & Gardens, 143 University Avenue, Toronto, Ont., Canada, is in the market for "super-quality home and garden material of 1500 to 2000 words and a large number of professional photographs, strictly limited to Canada," the editors, J. Herbert Hodgins and Anne Elizabeth Wilson, write. "Payment is made on publication usually at $\frac{1}{2}$ cent a word and cost of photographs."

The Keystone, P. O. Box 1424, Philadelphia, "uses articles of 1500 to 3000 words on jewelry subjects, particularly jewelry stores, including those which have gift departments or sell on deferred payments," according to the editor, W. Calver Moore. "We desire interesting photographs of jewelry subjects with short descriptive articles. For such material, we pay on publication at from 1/3 up to 2 cents per word. We do not want re-writes of encyclopedic material and similar matter suitable for general newspapers, or essays on the romance and symbolism of gems."

New Sensations, formerly of Minneapolis, is now located at 19 Park Row, New York. M. A. Roberts is editor and he may also be reached at 925 Market Street, Wilmington, Del. It is reported that *New Sensations* pays on acceptance at indefinite rates. It is understood to be overstocked.

The Hubbard Publishing Company, mentioned as publisher of *Artists and Models Magazine*, at 1457 Broadway, was so listed through an error. The Hubbard Publishing Company is an old house, established in 1868, and has been located at 13 Park Row for the past nine years. It publishes *Cartoons and Movies Magazine*, also *Art Lovers'* and *The American Art Student*. Walter W. Hubbard is president and editor. He writes: "In the long history of this company we have never published a magazine known as *Artists and Models*, nor do we contemplate doing so."

Own Your Own Home, 1926 Broadway, New York, a new MacFadden publication, desires material pertaining to home ownership at moderate cost and fiction and verse which have the domestic quality—love of home, etc.—as the basic theme. Articles should be 2000 to 3000 words in length. Some short-stories, serials and verse will be used. The editor, J. S. Winslow, states that payment will be made "previous to publication at 2 cents per word minimum."

North-West Stories, 461 Eighth Avenue, New York, will be published twice monthly beginning with January. "This," the editors state, "means that we will be buying just twice as many stories as before. The needs at present are for short-stories from 3000 to 6000 words. We can also use a few novelettes with Western and Northern settings around 10,000 words. We are especially interested in yarns on Eskimos and anything that takes the reader into the Arctic North."

(Continued on Page 32)

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THE S. T. C. NEWS

VOL. 2, No. 11

NOVEMBER, 1925

EDITED BY DAVID RAFFELOCK

A Page of Comment and Gossip About the Simplified Training Course and Fiction Writing Topics in General

MONEY OR URGE?

Financial Gain Seems to Prompt Ambition of Most Writers

Eighty-five per cent of those who would be writers or who are writers want to publish stories because of the financial rewards. If this is not the sole motive, then it is one of the dominant ones. This statement may sound surprising but the estimate is conservative. A survey of the professional and beginning writers who have been or are enrolled in the Simplified Training Course reveals that about 80% of them have given as one of the principal reasons for their desire to write the wish to make more money. Other investigations show a higher percentage.

This figure is pertinent. Fame, an "urge," desire to make others happy, self-expression—these may play their part in encouraging the ambitious to become writers, but in most cases these motives are only incidental.

Since authorship has today become the flourishing business it unmistakably is, there is every reason why practical, efficient training should be afforded to those who want to make a living by engaging in this work. The great number of newsstand magazines that appear monthly, semi-monthly and weekly, create an ever-increasing demand. Editors are forced to print two, sometimes three stories by one author in an issue, because they cannot get a sufficient number of stories that "just suit" from other writers.

The editors of *The Author & Journalist* had been helping writers for many years, helping them to express themselves to cater to an inner urge, to write so that they could entertain the reading world. But the editors found growing the demand for fictional help that would above everything else train one to write stories salable to highest-paying markets.

It was from this continued service to writers through which many were helped to sell their work at good figures, that the Simplified Training Course grew into this great work. Editors Hawkins and Raffelock put the results of all of their experience as authors, editors and instructors. If any writing can be taught, it is the writing of salable stories. The editors have proved this time and again, for they have enrolled in the S. T. C. many raw, untrained neophytes and helped them to master short-story technique, overcome the amateur qualities of their work, and finally to sell their stories.

There would be no skeptics of short-story instruction if those who doubt could view in perspective the efficient, thorough manner in which technique is taught

From S. T. C. Files

I am enclosing a money order for a copy of your new book, "How to Write a Screenable Plot Into Your Fiction Story." A couple of authors I know already have it and recommend it warmly.—James W. Eagan.

I am pleased to inform you that, at your suggestion, I wrote the story from Assignment 28, and sold it to Ace High. This makes two stories I have sold now, since starting the Course, which have more than paid the price charged. I have now started paying for the new typewriter I have just bought.—C. F. Davis.

I have glanced through the first lesson group and am most impressed with the sensible and practical method of your course. It has imbued me with the utmost joy and inspiration.—L. Andrews.

If I could have had your S. T. C. ten years ago it would have been a Godsend to me, but I have sweated out a plan of work, a method of plotting and composing that seems to be fairly good.—E. E. H., Successful Author.

The S. T. C. is a wonderful course. You surely know short-story construction from end to end and through and through. Better, you have the faculty of putting it so that, however inexperienced, the other fellow gets it, too.—W. P. McClaskey.

The deeper I get into the course, the deeper becomes my interest, and I find all my spare time is taken up thinking over points concerning it or in doing actual work on the lessons. Already, I have gotten many different angles on things, and I am more than glad that I signed up with the S. T. C.—W. A. DuBrul.

The course you are giving is a splendid one. But your clever and kindly attitude toward one who is fumbling painfully toward expression adds a lot to its very great value.—Mrs. L. J. Culver.

The work is very fascinating indeed, and I feel that the course as you have planned it and are conducting it, is very practical. It should bring out in the student whatever talent he may have. If the course accomplishes that, it will accomplish all that can be asked or expected.—A. O. Hadden.

by The Author & Journalist, in which each student is helped through close personal contact with his instructor, and in which authoritative service is given without stint, whenever the student needs it.

Those who possess the smallest amount of literary ability can be trained to write salable stories provided they secure the right kind of training.

FICTION AND MORALS

W. K. Jones, S. T. C. Student, Writes Resume of Interesting Lectures

Dean Sheeler Mathews of the Division School of the University of Chicago, paid his respects to modern writers recently in a series of three lectures.

The rage for Western stories, he said, grew out of Wister's "Virginian," but it has departed far from its original. Nowadays the he-man of the open spaces meets the little daughter of the judge from the effete east. The villain seizes her, the hero frees her, and her left hand rises for the ring. "That is not romance, but setting-up exercises."

Detective stories, Dean Mathews called "intellectual chewing gum," exercise without sustenance. He claimed never to have the illusion of reality in any that he read except some of Sherlock Holmes's Craig Kennedy he termed "not a professor with a chair, but a university with a settee."

The great objection to stories about successful criminals is that they cheapen human life and strike into morals, though the unreality of most of them is the greatest protection against reproducing the situation. He praised them, however, as being almost clean of the sex appeal. Adventure and danger to life are substituted.

Dean Mathews pointed out that love in a story had a different meaning from that of thirty years ago, when most stories stopped at the sound of the wedding march. Nowadays, they discuss physiology, and romance flies out of the window. There is a distinct movement toward the pagan conception of sex. Yet many of the confessional type of magazines ought to have their editors arrested for working a confidence game. They are always about to tell, and never do. For contrast, he mentioned Wharton's "Mother's Recompense" as a treatment of the sex problem without spectacular details.

In summing up, he said that detective and adventure stories are a revolt against artificiality and a desire for things that have no great moral significance. They are a-moral. The stories of the younger set try to reach conclusions "on their own" ignoring the experience of former generations and vomiting up great quantities of undigested Freud and Nietzsche. And the writers of love stories too frequently mistake sex for love.

Any one can be clever, he concluded. That means only saying something that isn't quite true. The hard part, the part which must come before great literature can be achieved, is to be honest.

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Queries and Comments

In this department will be published suggestions, queries, answers to these queries volunteered either by the editors or by readers, and bits of comment or experience germane to the purpose of the magazine. The editors will select only letters deemed to have general interest. Names will be signed unless initials are specified. Communications should be brief.

SHORT SHORT-STORY MARKETS

The undersigned faithful reader of your valuable magazine is wondering what standard magazines, if any, welcome regularly the short short-story. I know of the *Collier's* weekly feature of this kind, but the commitments seem to be confined to four authors only. Have had a little luck with standard length short-stories, but am intensely interested in trying to turn out stuff ranging from one to two thousand words.

EARL B. SEARCY, Springfield, Ill.

ANSWER BY THE EDITOR: This question may be partly answered by reference to the Handy Market List, in which the editors' requirements are set forth. Specific information on the tabloid story field was given in the article on "Methods and Markets for Tabloid Writers" by Jack Woodford, in our July, 1924, issue. This list is still essentially up to date. There are, in fact, few magazines that do not welcome the very short story. Probably the only reason why more of them are not used is that few are submitted that possess the requisite strength. We find them frequently in the exclusive pages of *The Atlantic Monthly*, *The American Mercury*, *Harper's Magazine*, *The Dial*, *The Forum*, *Scribner's*, and *The Century*. Writers frequently discover that their shorter stories are more easily sold to the fiction magazines than the longer ones, of which there is usually a greater supply on hand. The humorous magazines—*Life*, *Judge*, *College Humor*, *Laughter*, etc.—use very short fiction of their type. Brief, dramatic, satirical or human-interest short-stories frequently find a welcome with such publications as *MacNaught's Monthly*, *The Outlook*, *The Nation*, *The Independent*, *Brief Stories* and *Liberty*. *Blue Book's* standing prize contest places a 2000-word limit on short-story entries.

WHEN ACCEPTANCE IS NOT ACCEPTANCE

In December, 1923, Mr. Baird of *Detective Tales* accepted a novelette of mine. I waited for several months and then asked him as to the

probable date of publication. He replied that he could not give me any definite date. September 1st of this year, after I had written him asking him to set a definite date for publication before next year, or return the story, he returned it to me, almost two years from the time he had accepted it. I would like to know whether any of THE AUTHOR & JOURNALIST family have experienced similar trouble.

EDWARD F. MEDOSCH, Cincinnati, O.

COMMENT BY THE EDITOR: Probably many have experienced similar difficulties. Authors should realize that acceptance with "pay on publication" (or "pay on schedule," which is the same thing,) is not acceptance at all. The magazine offering such terms merely secures an option on the writer's manuscript without paying for that option. If the editor should change his mind, or the publication give up the ghost, the author has no redress. We know of no legal decision in the matter, but if a case were taken to court, the latter probably would hold that the author assumed the risk of not having the material published when he accepted the magazine's offer.

The pay-on-publication magazines have their own troubles. For the most part, only second-rate work is submitted to them, because, naturally, the writer will offer his wares first to magazines known to pay promptly on acceptance. Viewing the matter impartially, we cannot see why any magazine follows the pay-on-publication plan. Even the plea of limited finances does not stand up. Most writers would submit their work to publications paying 1 cent a word on acceptance in preference to those paying 2 cents in that nebulous and problematical future covered by the term "on publication."

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Literary Market Tips

(Continued from Page 29)

Good Roads, Burton Publishing Co., Chicago, uses articles on road construction of 500 to 2500 words. The editor, Edward W. Tree, states that \$2 each will be paid for good pictures of road construction and regular space rates (not specified) on publication for material.

Best Stories, 2242 Grove Street, Chicago, formerly entitled *Clever Truths*, is a reprint magazine, using only previously published masterpieces of past and present-day writers. It offers a limited market for translations.

Stage and Screen, 104-108 W. Forty-second Street, New York, is a new monthly magazine edited by Frank Armer. Mr. Armer announces: "We are in the market for human interest and personality articles of 1500 to 2000 words and short-stories about the theatre, stage or screen between 4000 and 5000 words. Love stories with a theatrical background are most desired. Payment for material is made at 1½ cents a word on publication."

Popular Health Magazine and Child Welfare, 219 Essex Building, Minneapolis, Minn., uses stories and articles of 600 to 1000 words relating to the various phases of health. The editor, Jacob P. Cohen, states that he pays good rates for acceptable material.

The Household Magazine, Topeka, Kansas, is in the market for short verse, short jokes, skits, and anecdotes. "Payment is made at medium rates on acceptance," writes the editor, Mrs. Ida Migliario.

Dance Lover's Magazine, 1926 Broadway, New York, one of the MacFadden group, will change its name with the December issue to *The Dance Magazine*.

Wallace's Farmer, Des Moines, Iowa, Donald N. Murphy, managing editor, writes: "A good many writers persist in sending us stories intended for adult readers, although we use only juvenile short-stories. It is a waste of stamps for them and time for us. We do not use verse."

Judicious Advertising, 400 N. Michigan Avenue, Chicago, has been suspended.

The Farmer's Wife, St. Paul, Minn., "is not in the market now for poetry," write the editors.

**Prize Contests**

Photoplay News, Atlas Publishing Corporation, Rialto Theatre Building, St. Louis, Mo., offers prizes of \$100, \$50, \$25, \$10, \$5, and ten prizes of \$1 each for the best slogans of not more than eight words suitable for a sub-title, submitted before November 14. Address Slogan Editor. *Photoplay News* announces in its first issue that it will pay for other ideas and articles.

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Let me tell you that you did exceedingly well with . . . was very much pleased. It was a feat to unravel all my interlineations and changes. . . . You people are top-notch! . . . —W. H. M., Mass.

I confess that I doubted your efficiency when I saw your prices . . . am glad I

tried you. I don't see how service could be better at any price. . . . —M. B., Texas.

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The New York Times offers a prize of \$100 for the best essay on the practical value of good typography in newspaper advertising. Essays must be not more than 1000 words in length and typewritten. It is suggested that references be made in illustrating the points brought out in the essay, to the various entries in the recent Typographical Contest of *The New York Times*, reproduced in the book "Newspaper Advertising Typography." A copy of the book will be sent free to any person intending to write an essay. Entries must be addressed to Typographical Essay Contest, *The New York Times*, 229 W. Forty-third Street, New York, and must be received before November 15, 1925.

Overland Monthly, 356 Pacific Building, San Francisco, announces a prize of \$50 offered by the daughters of California Pioneers for the best short-story depicting the cultural life north of the Tehachapi from 1870 to 1890. It is the desire of the donors that the contest bring forth the work of young writers. Stories must be from 4000 to 6000 words in length and the contest is limited to bona fide residents of California. Closing date, January 1, 1926.

Interludes, 2917 Erdman Avenue, Baltimore, Md., is offering prizes of \$10 and \$5 for the best poetry published in its next four quarterly issues. The prize money is donated by Elizabeth Davis Richards. Entries must not have appeared elsewhere in print. Contests will be judged by the readers of the magazine.

Tit Bits, George Newnes Limited, 8-11 Southampton Street, Strand, London, W. C. 2, England, "will until further notice, give a weekly prize of one pound (a little less than \$5) for the best joke sent in. It will also pay five shillings (a little over \$1) for every joke used. Write on outside of envelope, 'Joke.' Jokes will not be returned."

Good Housekeeping, "pays \$2 for discoveries which are truly time-saving and labor-saving and which would prove of value to other housekeepers." No discoveries returned. Address Good Housekeeping Institute, 105 Thirty-ninth Street, and not the magazine.

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Ziff's, 608 S. Dearborn Street, Chicago, wants a new title. J. S. Hart, editor, announces that \$100 will be paid for the title used, and twenty-five one-year subscriptions will be given for the next-best suggestions. Contest closes January 25, 1925. "What we want is a name that is short, snappy, original, and that tells what Ziff's contents are and what they stand for."

Answers, Gough House, Gough Square, London, E. C. 4, England, pays one guinea (\$5) for the best "storyette" published on a page of short humor. For the other storyettes used it pays half a crown (about sixty cents). Each storyette must be written on a postcard, and no storyette will be returned. In the event of two persons sending in the same winning storyette, the prize will go to the sender of the postcard that is first read. From this statement one infers that storyettes are not necessarily original. Address, Storyettes.

A prize of \$4000, to be expended at the rate of \$1000 a year for a scholarship in any college or university in Ohio, and to be known as the Martin L. Davey Forest Conservation scholarship, is offered by Mr. Davey for the purpose of stimulating interest in the conservation of forests. The contest is open only to regular high school students in Ohio, including seniors who were graduated in the spring of 1925, and freshmen of this fall. Essays are limited to 500 words and must be in the hands of the judges not later than January, 1926. Address Mrs. B. A. Parker, 1243 Carlyon Road, East Cleveland, Ohio.

Mrs. William A. Bartlett, vice-president of the Poetry Society of Great Britain and American editor of *The Poetry Review*, announces prizes of \$25, \$15 and \$10, in a contest for the best sonnets on "Illusion." The competition is international and closes December 15, 1925. The contest was motivated by a discussion at the New York branch of The Poetry Society on Ibsen's "Wild Duck" in which the author says through one of his characters: "Rob the average man of his life-illusion and you rob him of his happiness at the same stroke." Also Santayana's statement: "We mistake what is happening for reality, when it is only illusion. Yet when a man knows that everything that happens is illusion, then only does he begin to understand and appreciate life." Entries are to be sent to Mrs. Bartlett at 299 Park Avenue, New York.

Triple-X Magazine, Robbinsdale, Minn., offers prizes of \$50, \$25, \$10, and five prizes of \$3 each for the best letters on "The Most Dramatic Moment of My Life," submitted between November 10 and December 1, 1925. Letters are limited to 500 words and should be sent to D Contest Editor.

Sun-Maid Raisin Growers of California, Fresno, Calif., offer \$2400 in prizes for recipes in which raisins are used. Intending contestants are invited to write for particulars.

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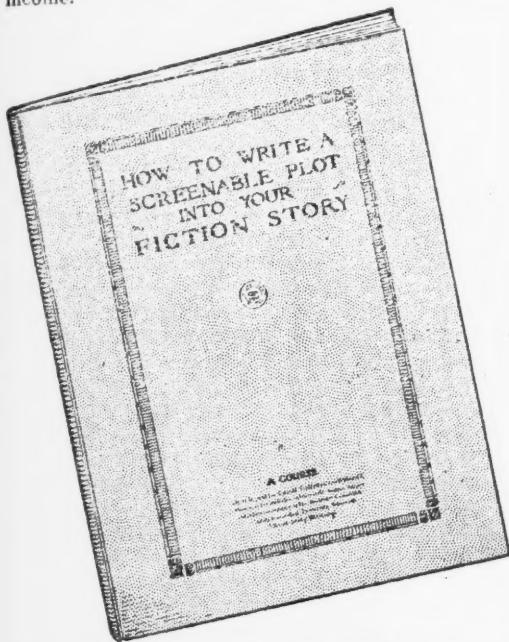
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